



NORTHAMPTON & DISTRICT ORGANISTS' ASSOCIATION

September 2015

Reg Charity No.274679



Here's another of the editor's "where is it?" pictures from his file of Northamptonshire's Redundant Churches. (*Picture: Barry Wadeson*). Clue: This appears to be the only organ in Northamptonshire made by a Cambridge organ builder.

FROM THE EDITOR



As choirs and organists return from their holidays, members of the congregation will be breathing a sigh of relief as the swish of cassocks and the certain hands and feet of the organist signal the end of said services. It is always good to let the congregation know what it is like to have services without

music – they appreciate the organ and the choir all the more. Some perchance have got by, whilst wondering at the strange emanations that come from the organ played by the stand-in organist. At last, 'O Lord open thou our lips' is followed not by the dreary ferial responses but the joyous burst of harmony that Mr Smith wrote so many centuries ago. The psalm may be a little uncertain but Stanford's canticles in B flat are a good sing and a reminder that worship really cannot soar without music.

No doubt, in some right-on churches the worship band is already practicing 'Jesus is very nice' or some other trite modern hymn written by the liturgically illiterate but it's music of a sort. Let's hope congregations (and clergy) value those selfless musicians who give of their time freely, week after week, to provide music which brings worship to life.

Barry Wadeson
(Editor)

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President:

Tony Edwards

BA, LGMS, CertRSCM, SCO
95 Main Road
Wilby
Wellingborough
NN8 2UB
01933 276433
TonyE1960@aol.com

Hon. Secretary:

Helen Murphy
23 Hawthorne Road
Finedon
Northamptonshire
NN9 5DR
01933 680955
helen.murphy1@tesco.net

Hon. Treasurer:

Jonathan Harris
11 Tann Road
Finedon
Northamptonshire
NN9 5JA
01933 779059
treasurer.ndoa@gmail.com

Committee Members:

Christopher Colby
Sally Desbois
Lee Dunleavy (Past President)
Fr David McConkey (President elect)
Andrew Moodie
Robert Page
Roger Palmer
Robert Tucker

Newsletter Editor:

Barry Wadeson
24 Bransgill Court
Heelands
Milton Keynes
MK13 7LN
01908 315880
editor.ndoa@gmail.com

IAO Annual Congress at Norwich Monday 27 July to Friday 31 July 2015

by
Michael Woodward

Norwich is a medieval city with a confusing street system: it is easy to get lost! There are a large number of churches some of which house early organs. Anne Page took us to hear three of them at adjacent worship centres during her RCO lecture-recital on Friday. At St George's C of E (II P 11) is a west-end gallery organ going back to G. P. England in 1802. As the Swell only goes from TC there are no Swell to Great or Swell to Pedal couplers. A few yards along Colegate is the Old Meeting House which has a softly spoken side gallery instrument (II P 12) with a case, and possibly a Stopped Diapason, thought to have come from the Dallam organ built for Norwich Cathedral in 1664. It was in appalling condition until 'resurrected' in recent years by two retired, organ builders. In the nearby Octagon Unitarian Chapel is a much larger instrument situated high above the pulpit built by N&B in 1899 (II P 24) incorporating material by Renucci or John Harris. As a result of the Bach Revival and the work of Mendelssohn, later Victorian organs were equipped with the German compass so we heard music by Mendelssohn and Bach (the popular 'St Anne' Fugue). In St George's we also heard a high class harmonium from the 1860s. I'm not a fan of the harmonium but it was interesting to hear movements from *L'Organiste* by Cesar Franck and the *Suite Anglaise* by Lionel Rogg. Earlier in the week we heard the organ in St Helen's Bishopsgate, originally by a local organ builder, Mark Noble in 1855 (II P 13), part of a lecture/recital by Andrew Hayden on Norfolk organ builders.



The G. P. England organ of St. George's Church, Colegate, Norwich was installed by G. P. England in 1802 and subsequently altered, moved, rebuilt by: M. Noble (1872), E. W. Norman (1880), Norman & Beard (1885), W. & A. Boggis (1945) and R. Ince (1991).

St Andrew's Hall, Norwich, formerly a large monastic church, was the venue on Wednesday for the IAO AGM followed by a Masterclass conducted by Keith Wright (once Sub-Organist of Durham Cathedral). The AGM heard that the total membership of the IAO continues to decline and that the number of subscriptions for the printed version of *Organists' Review* is falling. The Masterclass was the most interesting such event I have attended. We were given copies of the music and relevant information about the two composers involved, Franck and Widor, and not all the pieces were loud! The two students were Ben Bloor (currently organ scholar of Westminster Cathedral) and Joseph Beech (Pettman Organ Scholar at Brompton Oratory). Their playing was used to illustrate points of general interest to both performer and listener concerning registration and interpretation. The organ, high up at the east end, was originally by Bryceson c1880 subsequently enlarged by HN&B (III P 56).

The afternoon was spent on a boat trip on the River Wensum which winds round the City to the north and to the east. We heard recitals on two other historic instruments. Firstly the organ in Framlingham Parish Church (II P 19) which was originally built for the Chapel of Pembroke College, Cambridge by Thomas Tamar in 1674 and may have incorporated certain features from



The parish Church of St. Michael, Framlingham. The church is also home of the mausoleum for the Howards, the Dukes of Norfolk. Parts of the organ date back to 1768 when an organ installed by Thomas Thamar in Pembroke College, Cambridge was moved to Framlingham by Charles Quarles. During constant rebuilding of the organ the case was at one time housed in the castle museum only being reunited with

an even earlier instrument. It endured many subsequent changes but in 1970 Bishop & Son restored and reinstated it in a west end gallery. The Great 8.8.4.2 2/3.2.III-IV are from the 17th century, while the Trumpet is early 18th century. Gerald Gifford played an enjoyable programme of English music from Byrd to Walmisley. Secondly Wymondham Parish Church, a strange but imposing building where a lot of work is being done with the aid of the Heritage Lottery Fund. Inside is a west end organ dating from 1783 (III P 46) on which Andrew Cantrill played an excellent programme which demonstrated the colour and character of the instrument with music from Byrd to Bairstow.

By contrast the organ in St. Edmundsbury Cathedral is a new instrument, built by Harrison &

Harrison and installed in 2010 (IV P 59). We were given a demonstration and recital by the resident maestro, James Thomas, music by Bach, Mendelssohn, Yon, Messiaen and Whitlock. Although I sat in the recommended area I found the sound awfully bland. But the organ in the Chapel of the Royal Hospital School, Holbrook, is anything but bland. Situated behind a grill at the west end it is a HN&B beast of 1933 (IV P 65) and is the loudest organ I have ever heard or ever wish to hear. A recital by Tom Bell included two modern works by Martin Bussey (b.1958) and Matthew Sergeant (b.1984) with 4 and 7 movements respectively, which many found hard going. It was an event which had to be endured rather than enjoyed. There was more loud music on offer at the Thursford Music Centre two days later with several fairground organs and a mighty Wurlitzer but it was at least fun.

I leave the two events which I enjoyed the most to last. Congress began with a recital by IAO President, James Lancelot, on the 1983 Peter Collins organ (III P 38) including music by Buxtehude, Sweelinck, Bach and Mendelssohn. I liked the sound of this west end organ, sitting in the choir stalls it was bright yet mellow. The concluding item, Mendelssohn's 5th Sonata, was given a memorable outing which was fittingly robust and romantic.

Equally memorable was David Dunnett's Wednesday evening recital in Norwich Cathedral (N&B 1899, HN&B 1942, IV (6 divisions) P 104). The instrument, housed in a magnificent case, stands on the screen. Ashley Grote, the current Master of the Music, told us that an appeal is about to be launched for a £1.5m restoration. A screen enabled us to enjoy the player's gymnastics as he negotiated pieces by Whitlock, Buxtehude, Messiaen, Heathcote Statham, and Reger. The *Fantasia & Fugue on BACH* Op. 46 by the last named enabled us to appreciate that this instrument is not deficient in volume but it was uplifting.

When I first began attending Congresses in 1975 we used to stay at Colleges of Education. Then we progressed to hotels with breakfast and evening meal. At Norwich we stayed in a Travelodge and had to find our own evening meal unless we opted for the £40 Congress Dinner in the Cathedral Refectory on Friday at which James Lancelot handed over to Peter King. I didn't find the new arrangement so satisfactory but perhaps I am getting too old for such events!

A PAIR OF ORGANS

by
Helen Murphy



NDOA member Philip Bricher has been busy with his latest series of recitals both locally and round about the country. Thursday, 28th May saw him at the console of the 3-manual instrument at the New Testament Church of God (ex-College Street Baptist Church to those of us of an older generation). The original organ was installed in 1873 and then rebuilt and re-positioned on the rear gallery by Rushworth and Dreaper in 1923. By the look of the current 'music area' in the top right-hand corner (i.e. the SE corner ecclesiastically speaking, but geographically, probably NW, the complete opposite!) - three keyboards, microphones, guitars and music stands (with a sound desk at the back) - the organ there is a rarity these days, which is a great pity as it is clearly a versatile instrument, as Philip's varied programme demonstrated. From the Baroque (Johann Kellner) through 19th/20th century (Herbert Brewer and John Ireland) and late 20th century (Colin Hand, David Briggs, Malcolm Riley and last, but not least, Jeanne Demessieux, it was

wide ranging. In 'Litanie: In manus tuas', from her *12 Gregorian Chant Themes for Organ*, Philip managed to produce a suitably 'French' sound to great effect. He is also working hard to engage and enthuse the Pastor and congregation in maintaining the organ for more regular and frequent use.

A few days later, he was down in St John's Church, Stratford, in East London. Their first proper pipe organ (two manuals and a short pedal board) was by Holdich in 1849 on the now-demolished west gallery. In due course, a new 3-manual instrument, built by Lewis, was installed in the now extended church, and incorporating some of the Holdich pipework. However, this was rebuilt and enlarged by Norman, Hill and Beard in 1920, with a dedication plaque commemorating the 'brave and gallant Stratford men' who died in the Great War. Although the church suffered a certain amount of damage to the windows during the Second World War, the organ survived well until the early 1980s when a roof leak caused considerable damage, rendering the Great virtually unplayable. 1988 saw a complete overhaul and renovation by Martin Cross of Greys and it has remained in a good state ever since, having been awarded a Historic Organ Certificate (Grade II) in 2012.

Again, as part of their lunchtime recital series, Philip produced a varied programme, ranging from Baroque (Bach this time) through the 19th century (Henry Smart) to the 20th (Percy Whitlock, Jehan Alain, another movement from Jeanne Demessieux's *12 Gregorian Chant Themes* and, the most recent work, a prelude by Andrew Wright on a Welsh hymn tune I had never heard of.

The organ at St John's is clearly much loved and valued and is in no danger of being forgotten. But the sadly neglected College Street instrument (played and nurtured for many years by another NDOA member, Mark Gibson, until the closure of the Baptist Church there) needs some loving care and attention and a chance once more to sound forth in praise. Keep up the good work, Philip, in persuading the current occupiers of that need.

June 2015

Friends of Cathedral Music

Friends of Cathedral Music, is a charity that was founded in 1956.

Our purpose is:

- ✓ To safeguard our priceless heritage of cathedral music and support a living tradition
- ✓ To increase public knowledge and appreciation of that heritage and tradition
- ✓ To encourage high standards in choral and organ music
- ✓ To raise money by subscriptions, donations and legacies for choirs in need.

Since our foundation we have:

- ✓ Given over £2 million to Anglican and Roman Catholic cathedral, church and collegiate chapel choirs in the UK and overseas
- ✓ Endowed many choristerships
- ✓ Worked to influence and maintain the cathedral tradition of choral worship.

We would be so grateful if you were able to join us!

Benefits of membership include:

- ✓ A welcome pack
- ✓ A free twice-yearly illustrated colour magazine, *Cathedral Music*
- ✓ A free twice-yearly newsletter, *Cathedral Voice*
- ✓ Meeting other members and enjoying cathedral music at local and national gatherings in cathedral cities
- ✓ Advance notice of future events
- ✓ Access to the Members' section of the [FCM website](#).

Some very special events are planned for 2016 - our Diamond year, which means that now is an excellent time to join!

I am the Diocesan Representative for Friends of Cathedral Music in the Peterborough diocese. I try to email a local newsletter which provides details of musical events in the Cathedral to members twice each year. We are also holding a gathering at the Cathedral on Sunday 4th October 2015 at 3.30pm where members will attend Evensong and then enjoy a talk from the Director of Music. If you would like to contact me then I would be pleased to hear from you via email karenmyracraig@googlemail.com, or telephone 01733 238134, or 0788 2995934.

Thank you for taking the time to read this. I do hope that you will consider joining us.

Karen Craig

THE ORGAN OF St. JOHN the BAPTIST, WAKERLEY

*by
The Editor*

On this occasion we are off to the wilds of North Northamptonshire. This is a part of the county still largely untouched by industrial or population development. The area is mainly rural with ancient woodlands such as Fineshade Wood and Wakerley Great Wood (all that is left of Rockingham Forest). Villages have names like Blatherwyke, Tixover, Laxton, Kings Cliffe, Collyweston and Duddington. Wakerley itself once rejoiced in the parish name of Wakerley and Fineshade. Little remains of Fineshade, which is the site of a medieval Augustinian priory on the edge of Fineshade Wood. Only a stable block, that is now a private residence, is left of the priory.



Just off the A43, approximately 9 miles north-east of Corby, and 6 miles south-west of Stamford is a signpost for Wakerley and Barrowden. If you follow the narrow winding road towards Wakerley village you will pass Wakerley Great Wood on the left and, just before you come to the village itself, you will find a memorial arch, also on your left. This is the entrance to the churchyard of the parish church of St. John the Baptist, Wakerley. This is another redundant Anglican church in the care of the Churches Conservation Trust. For a hamlet of no more than about two dozen or so houses and cottages this is an imposing building. Wakerley is one of those settlements that finishes up on chocolate boxes representing Olde England. The manor house has long gone, although its distinctive L shaped outline can still be seen on aerial photographs. A few farmhouse buildings greet you as you continue past the church into the village which really should be renamed Sleepily since there was absolutely no-one about when I visited it. Well, apart from a large grey cat that stared at me suspiciously as I passed it.

Although there is a path from the village up to the church let us go back to the memorial arch which is the main entrance to the church. Parts of the church date back to the early 12th century and the first rector, Reginald de Chanker, was installed in 1253. Although the Domesday Book records a priest living in Wakerley in 1086 no trace of an earlier building has been found. St. John the Baptist is typical of so many of the Norman parish churches built in this country; a chancel, a nave a couple of chapels, some fine memorials (mostly Victorian) and richly decorated corbels – one showing Norman knights on horseback. In 1875 the chancel was re-furbished with the addition of hideous tiles behind the altar – no doubt influenced by the Oxford movement. They are quite out of keeping with the rest of the building.

On the south side of the chancel is a monument to Ricardus Cecilius who died in August 1633. Richard Cecil was the grandson of Lord Burghley one of Elizabeth I's closest advisors. Strangely the guidebook (price 40p) dates his death as 1663, however, even if my schoolboy Latin has suffered over the years I can still read Roman numerals and MDCXXXIII is definitely 1633. The monument tells us that he was inhumed below on the 4th of September that year. The Cecil's owned substantial land around Northants and Rutland. Lord Burghley himself has a much grander tomb in St. Martin's Church, Stamford – not many miles away.

The organ is situated in the north chapel and provides vestry space behind the pedal pipes; a not uncommon feature in rural churches. The organ by Bedwell & Son of Cambridge bears a brass plate recording that it was a gift in memory of Major General George Hatchwell, of the Kings Royal Rifle Corps, by his widow Clara in September 1913. The Hatchwell's lived at Fineshade Abbey (as it was then called).

G. C. Bedwell Ltd

George Champion Bedwell was a Cambridge maker of harmoniums and seller of musical instruments. How he got into organ building is not known but the firm flourished as organ builders and tuners from 1890 – 1946. Bedwell set himself up in business at Cecilia House, 15 Hills Road, Cambridge selling pianos and later other musical instruments in 1874, and soon progressed to making and selling harmoniums. No doubt he developed his pianoforte tuning skills into tuning organs and later into building organs. Bedwell opened a branch in Bournemouth in 1909 and another in Clacton-on-Sea in 1934. Also in 1934 Bedwell extended his business into Norwich, Colchester and Ladbrooke Grove in London. It seems unlikely that all these addresses were for building organs and more likely they were outlets for his pianoforte and harmonium sales since the Ladbrooke Grove address was described as a warehouse. Others may have simply been where his tuners lived. For a time between 1906 and 1914 both G. C. Bedwell and H. H. Bedwell were registered at an address in Hitchin, Herts. The H. H. Bedwell was his son Harry of Bedwell & Son.

GEO. C. BEDWELL.

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First-Class Stock of Instruments
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AT
CECILIA HOUSE, HILLS ROAD,
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Bedwell built a small number of organs of modest proportions, mostly two manuals and pedals; larger organs tended to be rebuilds, such as the one at Holy Trinity, Market Street, Cambridge which was a rebuild of an 1852 J. W. Walker organ to which Bedwell added a Choir division. The NPOR records 60 Bedwell organs (some now broken up) with a fairly wide reach across the middle of the country but extending up to Cumbria and down as far as Kent and Sussex:

Cambridgeshire	15	
Cardiganshire	1	
Carmarthenshire	1	
Cornwall	1	
Cumberland	1	
Dorset	1	
Essex	12	
Hampshire	2	
Hertfordshire	8	
Huntingdonshire	1	
Kent	2	
Leicestershire	2	
Norfolk	6	
Northamptonshire	1	(Wakerley)
Somerset	1	
Suffolk	3	
Surrey	1	(H. M. Prison, Wandsworth)
Sussex	1	

One can only surmise that being a seller of musical instruments was something of a precarious living and the Bedwells were often in the courts for the wrong reasons. In 1905, for whatever purpose, the Bedwells had rented a property in Cavendish Avenue, Cambridge. A dispute arose between Bedwell's wife Louisa and the owner of the property, a Mrs Tompkins. Apparently the rental agreement had been for 3 years which Mrs Bedwell wished to terminate earlier and refused to pay any further rent. Mrs Tompkins not only sued Mrs Bedwell for rent for three years but also 'dilapidation' otherwise known as wear and tear. The Bedwells were forced to pay £45 for rent and £13 for dilapidations plus costs (*Cambridge Independent Press*, January 20th 1905). On another occasion George Bedwell was one of a number of court witnesses against one Arthur Hammond of Horseheath, Cambs for obtaining goods by fraud i.e. failing to make payments for a piano under a hire purchase agreement. After all, the Bedwells did have eight children to feed!

The business was sold at public auction in July 1931 and George Bedwell died in 1934 aged 89 years. The two sons Harry and George junior carried on organ building until 1946 (*The Organs of St. Mary's Church, Standon*).

The Organ of St. John the Baptist, Wakerley

Specification: St. John the Baptist, Wakerley

Pedal	Bourdon	16	13 pipes
Manual	Stop Diapason	8	
	Dulciana	8	grooved
	Flute	4	
	Open Diapason	8	unenclosed

Pedal: straight concave, 30 keys, low C to f1
 Manual: 58 keys, low C to high a3
 Swell box: lever action

music desk light and an electric blower I just could not find the 'on' switch. I have encountered hidden switches before (at Edlesborough near Leighton Buzzard I found one hidden behind a sliding panel to the rear of the organ) but on this occasion I was on my way to visit Blatherwyke and Aldwincle and did not have time to spend looking for the on switch. I will revisit Wakerley sometime and look for it. No doubt it was staring me in the face.

As can be seen from our cover picture and the one right this is a simple one manual and pedal organ like so many built during the Victorian and Georgian period for the new fashion of accompanied hymn singing. It was installed in 1913 and according to Canon

The organ in Wakerley Church is a well-preserved example of Bedwell's work; the front pipes and metal feeders look 'as if new' and one wonders how much use it has had over the years. By 1985 the care of the church had been transferred to the Redundant Churches Fund.

However he got into organ building, it is clear that Bedwell had developed into a master craftsman. The organ is compact with a nice little cupboard attached to the console for music storage. Although there is evidence of professional cabling for the



Hilary Davidson in 1934 Claypole of Peterborough added another stop to Bedwell's original, quite possibly the unenclosed Bourdon pipes (*Choirs Bands and Organs of Rutland and Northamptonshire*). Although the organ looks quite trim the pedal pipes do have something of a 'grafted-on' look to them (see picture left). Canon Davidson also mentions a harmonium being in the church before the organ and muses that it might still be there. Sadly, I can report that there was no sight of it. This is a shame, I'm quite fond of harmoniums – it must be all those revivalist meetings that my mother dragged me to during an otherwise uneventful Anglican upbringing.

Again, it would be interesting to hear from any of our members or readers who may have played this little organ or can tell us any more about its use.

The Parish Church of St Matthew • Northampton

THE RONALD GATES RECITAL

*on the occasion of the 122nd Anniversary of the
dedication of St Matthew's Church*

SUNDAY 27 SEPTEMBER

at 7.30 pm

*The recital follows 6.00 pm Choral Evensong,
sung by the Choir of St Matthew's Church*

Simon Johnson

Organist, St Paul's Cathedral

ADMISSION FREE with a retiring collection

The Parish Church of St Matthew • Northampton • NN1 4RY

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Canon Davidson Retires as Diocesan Organ Advisor

Canon Hilary Davidson has retired as Peterborough Diocesan Organ Advisor, a post which he has held for more than forty years. Many NDOA members will know Canon Davidson through his expert advice on organs in their churches or as President of the NDOA, a position he has held on two occasions: from 1998–1999 and 2010–2011. Or, perhaps, they will own his fact-packed book: *Choirs, Bands and Organs: A History of Church Music in Northamptonshire and Rutland* (2003) Positif Press. This is a book the Editor frequently consults when a question of provenance of a Northamptonshire organ comes into question. I am sure that members will thank him for his tireless work on behalf of organists across the county for his sound advice and encouragement for organ projects, rebuilds, and restorations.

New Diocesan Organ Advisor

And to keep it in the family, so to speak, we are pleased to announce that Jonathan Harris, Director of Music at St. Mary the Virgin, Finedon and presently NDOA Hon. Treasurer has been appointed Diocesan Organ Advisor to replace Canon Davidson. Jonathan, readers will recall, has recently overseen the restoration of the Father Smith organ at St. Mary's. Jonathan is also well-known as a teacher of organ studies in and around Northamptonshire.

David Morgan Education Fund

Grants of £80 and £50 have been awarded to NDOA Student Members Lauren Hollis and Michael Needle respectively towards the cost of purchasing new organ music. Lauren is Organ Scholar at St Andrew's, Great Linford and is working towards ABRSM Grade 7 organ and Michael is the Junior Organ Scholar at St Mary the Virgin, Finedon; both are taught by Jonathan Harris.

Ron Gates

Ron is still in the Cliftonville Nursing Home making a slow recovery from his fall at the beginning of the year. The Editor found him cheerful and taking a great interest in what is currently going on in the world of organs and church music. Ron is looking forward to returning home at some time in the future although such arrangements take time to organise. The Editor left him with some recent copies of *Choir and Organ* and some bottles of traditional ale to which Ron is rather partial (as any member who is well-acquainted with Ron will be aware of).

Finedon Croft Anthems

On September 19th there is an opportunity to hear two anthems by William Croft written for the occasion of the installation of the organ at St. Mary the Virgin. Robert Page has reconstructed the anthems from manuscript into modern notation. This is possibly the first time the anthems will have been heard for nearly 300 years (see back cover page).

Wanted: Reporters for the Newsletter

As many of you know my wife, Linda, suffers from the disease multiple sclerosis. As her condition deteriorates it is becoming more and more difficult for me to attend the many events that take place. I am grateful to Helen Murphy, our Hon. Secretary, who provided so many of the recent reports and to those of you who send items in on a less regular basis. I am quite happy to continue editing the Newsletter if NDOA enthusiasts can assist by sending in reports of NDOA events, preferably with pictures. You can send in reports either as an email or as a Word document and I will do the rest. *Editor*



Organ Building News



Kenneth Tickell & Co Ltd has begun work on a new 79 stop organ for Manchester's Anglican Cathedral. The work is expected to be finished in 2017. The company has recently installed a 34 stop, three manual and pedal organ in the chapel of St. John's School, Leatherhead. Together with Manchester Cathedral organ this is one of the last designs by Ken before his untimely death. The drawing above (courtesy of Kenneth Tickell & Co.) by Ken which envisioned the organ in situ in the chapel is typical of Ken's remarkable gift of being able to see one of his organs in its surroundings, blending in rather than standing out which a lesser organ builder would hope to achieve. Ken was able to build organs that looked as if they had always been there, blending in with the architecture; whether a medieval cathedral, a Victorian gothic church or a twentieth century modern building. Such was the man. The greatest tribute to his work is that the company he so carefully assembled to bring his creativity to life is continuing in the same tradition.

Richard Young is about to start work on the organ of Wycliffe Memorial Methodist Church, Lutterworth, Leicestershire. The work will entail a complete restoration of the fifteen stop tracker instrument built by Wadsworth & Bro of Manchester. Work to include: pipework, slider soundboards, reservoir, manual & stop actions, manual key Actions. Work to commence during Autumn 2015 with funding supported by the Heritage Lottery Fund.



Richard Young in his workshop at The Old Chapel, Brinklow, Warcks.

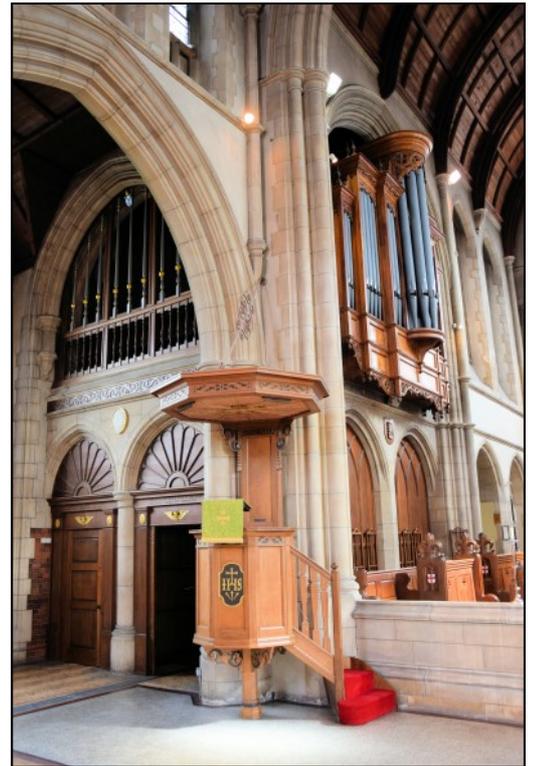
New Organ for St. Andrew's Church, Bedford

by
Robert Tucker

On 18th April, Helen Murphy and I attended a reception at St. Andrew's, Bedford to launch their new organ project. A fundraising campaign was instituted to replace their existing instrument, consisting of 7 ranks of pipes, with a new 2 manual tracker action pipe organ to be built by Harrison & Harrison of Durham of 20 ranks (two on the pedal extended). They are looking to raise £216,000 through grant applications, social events and donations after a generous proportion of the total cost has already come from the Hall family Trust. During the evening several presentations were given, an historic video from the archive of H&H was shown and sumptuous refreshments were provided. The new organ, which will be situated near the choir stalls in a much more suitable position than the current instrument, is due to be completed by the Summer of 2016. I look forward with great anticipation to the opening recital and will ensure members of the NDOA are kept informed when I have further details. I think that it will be well worth hearing when it has been installed.

Handel. His Hornpipe and Harrow-on-the-Hill.

The report on this event, too late for this edition, will be included in the December Newsletter. But, in the meantime here are some photographs to whet your appetite.



Pictures courtesy of Martin Rhodes and Alan Cufauade are: top left - St. Lawrence's, Little Stanmore; right - St. George's Headstone and bottom left- St. Mary's, Harrow-on-the-Hill.





FOTHERINGHAY
Annual Organ Recital
Friday 11th September
2015
At 7.30pm

David Goode

Organist: Eton College

Music by:

Bach, Bohm, Mendelssohn, Sweelinck, De Grigny

Peter Melville Smith

Free Admission (with retiring collection)

Promoted by Nene Valley Organs as part of The WOW weekend.



What's On



- Friday 11th September** 7:30 p.m. **Organ Recital.** St. Mary and All Saints, Fotheringhay PE8 5HZ. David Goode (Eton College). Music by: Bach, Bohm, Sweelinck, De Grigny, Mendelssohn. Admission free, retiring collection.
- Saturday 19th September** 7:30 p.m. **Concert.** St. Mary the Virgin, Findon, NN9 5NR. Music for viols and singers. Music by Byrd, Tomkins, Gibbons, Purcell, Croft and Page. Admission by donation to church funds.
- Sunday 20th September** 6:00 p.m. **Flower Festival Choral Evensong.** St. Mary the Virgin, Findon, NN9 5NR. Music by Croft, Ayleward, D. Purcell, Handel. Singers: rehearsal at 4:30 p.m. service 6:00 p.m. Contact Jonathan Harris if you will be singing.
- Sunday 27th September** 6:00 p.m. **Choral Evensong.** St. Matthew's Church, Northampton, NN1 4RY. Music by Bruckner, Sanders, Archer and Brahms.
- Followed by*
- 7:30 p.m. **Ronald Gates Recital.** St. Matthew's Church, Northampton, NN1 4RY. Simon Johnson (St. Paul's Cathedral). Admission free retiring collection.
- Thursday 15th October** 1:10 p.m. **Organ Recital.** New Testament Church of God (College Street Baptist Church), College Street, NN1 2QP. Philip Bricher (Holy Trinity, Northampton). Admission details unknown.
- Saturday 17th October** 3:00 p.m. **Messiaen Rarities.....never before heard** We are delighted to be joined by members from neighbouring associations to this event when Don Kennedy will present his never before heard recordings of Messiaen in performance and improvising. Don't miss it. St. Matthew's Parish Rooms, NN1 4RY
- Sunday 22nd November** 4:00 p.m.  **NDOA 91st Annual General Meeting.** SS Peter & Paul, Church Street, Olney, MK46 4AD. Please be aware that further details and agenda will be sent out to members separately. Followed by Choral Evensong at 5:00 p.m. by the combined choirs of Olney and Finedon parish churches.
- Saturday 28th November** Time not available at date of going to press. **Concert.** Northampton Philharmonic Choir. St. Michael's Church, Perry Street, Northampton, NN1 4HL. Music: Fauré *Requiem*, Handel *Dixit Dominus*, Lully *Le Bourgeois Gentilhomme*. Tickets from booking office on 07958 768661.
- Thursday 3rd December** 1:10 p.m. **Organ Recital.** New Testament Church of God (College Street Baptist Church), College Street, NN1 2QP. Philip Bricher (Holy Trinity, Northampton). Admission details unknown.

Music for Viols and Voices

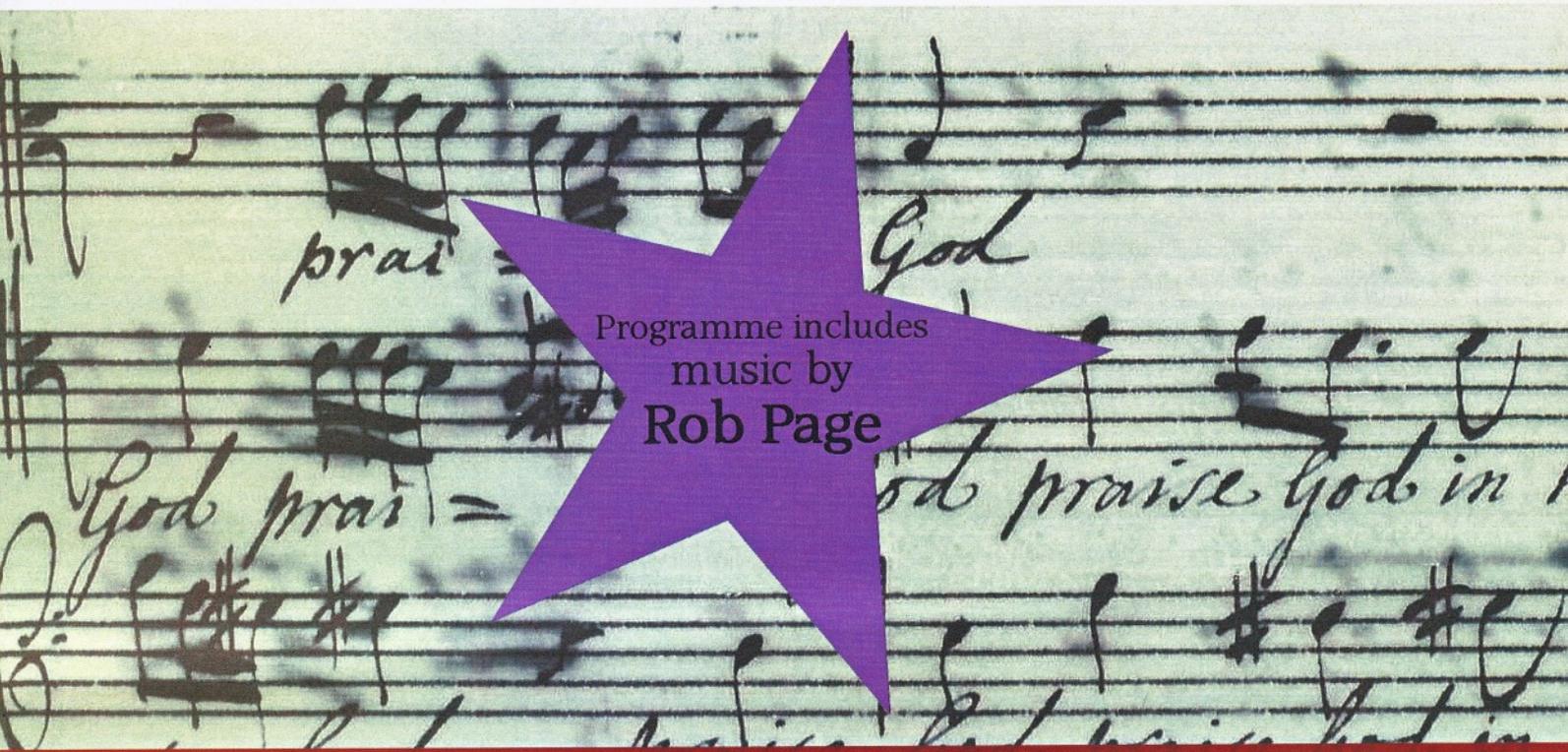


Including music by **Tomkins, Byrd, Gibbons** and **Purcell** and the two newly transcribed, rarely heard anthems written for Finedon by **Dr William Croft** in 1717 and 1720

Viols: Alison Crum, Roy Marks, Sue Snell, Piers Snell

Singers: Cate McKee, William Purefoy, Hugo Hymas, Nick Webb

Admission by donation to church funds



Programme includes
music by
Rob Page

Saturday 19th September 2015 at 7.30pm

St Mary the Virgin, Finedon NN9 5NR